



# Journal of the Society for American Music

Journal of the Society for American Music (JSAM) is an international, peer-reviewed journal that explores all aspects of American music and music in the Americas. JSAM is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, and American studies. JSAM encourages international dialogue across disciplines. The journal features articles, reviews of books, recordings, and multimedia items, and explorations of special topics.

#### Subscriptions

*Journal of the Society for American Music* (ISSN 1752-1963) is published four times a year, in February, May, August, and November by Cambridge University Press, 32 Avenue of the Americas, New York, NY 10013, USA, for the Society for American Music.

The subscription price of volume 8 (2014), including delivery by air where appropriate (but excluding VAT), is \$240 (£130) for institutions print and online; \$219 (£119) for institutions online only. Single issues cost \$66 (£35.75). Japanese prices for institutions, including ASP delivery, are available from Kinokuniya Company Ltd., P.O. Box 55, Chitose, Tokyo 156, Japan. Orders, which must be accompanied by payment, may be sent to a bookseller or subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133, USA; or Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, England. Alternatively, you can place an order online at <journals.cambridge.org/sam>.

Individuals wishing to subscribe to the journal should consider joining the Society for American Music. Individuals receive the journal as part of their membership. Other benefits include a copy of the Bulletin, and the annotated Membership Directory. Annual membership rates are \$75 (US) for individual members, \$30 for spouses/partners, \$35 for students, and \$50 for retired individuals. If you reside outside the US, please add \$10 additional for postage. All payments must be in US funds, drawn on a US bank or by credit card (Visa or Mastercard only). Please direct all membership payments, inquiries, changes of address, and correspondence to the Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260, USA. Telephone (412) 624-3031, fax (412) 624-7447, e-mail SAM@american-music.org, website <www.american-music.org>.

For single issues, please contact customer\_service@cambridge.org.

#### Advertising

For information on display ad sizes, rates, and deadlines for copy, please visit the journal homepage at <journals.cambridge.org/sam> or contact ad\_sales@cambridge.org. Information can also be found at <www.american-music.org>.

#### Internet access

Journal of the Society for American Music is included in the Cambridge Journals Online service, which can be accessed at <journals.cambridge.org>. For information on other Cambridge titles, visit <www.cambridge.org>.

ISSN: 1752-1963 EISSN: 1752-1971

© The Society for American Music 2014. All rights reserved. No part of this publication may be reproduced, in any form or by any means, electronic, photocopying, or otherwise, without permission in writing from Cambridge University Press. Policies, request forms, and contacts are available at: http://www.cambridge.org/rights/permissions/permission.htm

Permission to copy (for users in the U.S.A.) is available from Copyright Clearance Center, http://www.copyright.com, email:info@copyright.com.

Postmaster: Send address changes to *Journal of the Society for American Music*, Cambridge University Press, 100 Brook Hill Drive, West Nyack, NY 10994-2133, USA.

*Front cover illustration*: Rhyme book, lyrics to "Newport New As." Collection of Anthony Kwame Harrison. Photograph by Anthony Kwame Harrison.

# Journal of the Society for American Music

A quarterly publication of the Society for American Music

### **Editor**

Mark Katz (University of North Carolina at Chapel Hill, USA)

## **Assistant Editor**

William Robin (University of North Carolina at Chapel Hill, USA)

#### **Book Review Editor**

John Koegel (California State University, Fullerton, USA)

# **Recording Review Editor**

Juanita Karpf (Case Western Reserve University, USA)

#### **Multimedia Review Editor**

Jessica Sternfeld (Chapman University, USA)

## **Editorial Associate**

Mark A. Davidson (University of California, Santa Cruz, USA)

## **Editorial Board**

Karen Ahlquist (George Washington University, USA)

Marianne Betz (Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig, Germany)

Sally Bick (University of Windsor, Canada)

David Brackett (McGill University, Canada)

William Brooks (York University, UK)

Marva Carter (Georgia State University, USA)

Mark Clague (University of Michigan, USA)

Robert Fink (University of California, Los Angeles, USA)

Carol Hess (University of California, Davis, USA)

Kim Kowalke (University of Rochester, USA)

Portia K. Maultsby (Indiana University, USA)

Kiri Miller (Brown University, USA)

David Nicholls (University of Southampton, UK)

Carol Oja (Harvard University, USA)

Howard Pollack (University of Houston, USA)

Eric Porter (University of California, Santa Cruz, USA)

John Spitzer (San Francisco Conservatory, USA)

Judith Tick (Northeastern University, USA)

Sherrie Tucker (University of Kansas, USA)

Albin Zak (State University of New York, Albany, USA)

# Journal of the Society for American Music

Volume 8, Number 1 (February 2014)

Contributors	V
Articles	
"What Happens in the Cabin ": An Arts-Based Autoethnography of Underground Hip Hop Song Making Anthony Kwame Harrison	1
Paul's Boutique and Fear of a Black Planet: Digital Sampling and Musical Style in Hip-Hop Amanda Sewell	28
The Dixie Chicks' "Lubbock or Leave It": Negotiating Identity and Place in Country Song  Jada Watson	49
Articulating and Contesting Cultural Hierarchies: Guatemalan, Mexican, and Native American Music at the Panama-Pacific International Exposition (1915)	
Amanda Cannata	76
Reviews	
Books	
Virgil Thomson and Gertrude Stein, <i>Four Saints in Three Acts</i> , ed. H. Wiley Hitchcock and Charles Fussell	101
Steve Swayne Larry Stempel, Showtime: A History of the Broadway Musical Theater Paul Laird	101 103
Barry Mazor, Meeting Jimmie Rodgers: How America's Original Roots Music Hero Changed the Pop Sounds of a Century; Jocelyn R. Neal, The Songs of Jimmie Rodgers: A Legacy in Country Music	
Kevin E. Mooney	107
Keith Negus, Bob Dylan; The Cambridge Companion to Bob Dylan, ed. Kevin J. H. Dettmar	
Matthew Thomas	112
Recordings	
George Perle, String Quartets 2, 5, & 8, and Molto Adagio Dave Headlam	117
Gaudete Brass, <i>Chicago Moves</i> Kevin Sanders	118
Multimedia	
Million Song Dataset Christopher Doll	121

# **Contributors**

Amanda Cannata is a Ph.D. candidate in musicology at Stanford University, where she is currently completing her dissertation as a Geballe Dissertation Prize Fellow at the Stanford Humanities Center. Her dissertation, "Music and Structures of Identity at International Expositions in the Americas, 1875–1915," uses extensive archival research to analyze the role of music at international expositions in Santiago de Chile (1875), Philadelphia (1876), Buenos Aires (1910), and San Francisco (1915).

Christopher Doll is Assistant Professor in the Music Department of the Mason Gross School of the Arts, at Rutgers, the State University of New Jersey. He specializes in the theory of recent popular and art music, especially with regard to tonality and intertextuality. In the spring of 2014, he will deliver the American Musicological Society lecture at the Rock and Roll Hall of Fame and Museum in Cleveland.

**Anthony Kwame Harrison** is Associate Professor of Sociology and Africana Studies at Virginia Tech. He is author of *Hip Hop Underground: The Integrity and Ethics of Racial Identification* (Temple University Press, 2009), and has published widely in the field of popular music studies. He has recorded and released several collections of underground hip hop music as a member of the Bay Area's Forest Fires Collective and for Washington, D.C.'s Candlewax Records.

**Dave Headlam** is Professor of Music Theory at the Eastman School of Music, the University of Rochester. He has published widely on music post-1900, popular music, rhythm in music, and music and technology. Headlam's book, *The Music of Alban Berg* (Yale University Press, 1996) received the ASCAP Deems Taylor award in 1997.

**Paul R. Laird** is Professor of Musicology at the University of Kansas, where he teaches classes in music history and directs the Instrumental Collegium Musicum. With William A. Everett, he is co-editor of *The Cambridge Companion to the Musical* (2nd ed., 2008). His most recent musical theater projects include the books *Wicked: A Musical Biography* (Scarecrow, 2011) and *The Musical Theater of Stephen Schwartz: From Godspell to Wicked and Beyond* (Scarecrow, forthcoming).

**Kevin E. Mooney** is Assistant Professor of Musicology at Texas State University in San Marcos. A specialist in Texas music, he has contributed articles to the *Handbook of Texas Music* and *South Central Music Bulletin*, among other publications. His current research focuses on jazz history with a particular emphasis on the music and career of vocalist Louise Tobin (b. 1918). He is also a contributor to the second edition of *The New Grove Dictionary of American Music*.

**Kevin Sanders** is Assistant Professor of Tuba and Euphonium at the University of Memphis. He has presented master classes and recitals throughout the United States, South America, and Asia, and has performed with the New Mexico Symphony, Macau Orchestra (China), Memphis Symphony, Chicago Civic Orchestra, Spoleto USA Festival, and the American Brass Quintet. Dr. Sanders is a graduate of Michigan State University, the Juilliard School, Indiana University, and the Interlochen Arts Academy.

**Amanda Sewell** holds a Ph.D. in musicology from Indiana University. She works as a professional writer and editor in Traverse City, MI.

**Steve Swayne** is Professor of Music at Dartmouth College. He has written two books: *How Sondheim Found His Sound* (University of Michigan Press, 2005); and *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford University Press, 2011; winner of the 2012 ASCAP-Deems Taylor Nicolas Slonimsky Award for Outstanding Musical Biography). He holds degrees from Occidental College, Fuller Theological Seminary, and the University of California, Berkeley.

**Matthew Thomas** earned his Ph.D. in historical musicology from the University of Southern California. He is a regular contributor of program notes for the Salzburg Mozart festival and has written biographies for *The New Grove Dictionary of American Music*, second edition. Thomas teaches music history at California State University, Fullerton; California State University, Northridge; and Pasadena City College. He is tenor soloist at La Canada Presbyterian Church and a member of the Los Angeles Master Chorale.

**Jada Watson** holds a B.A. in Music and Russian (2006), an M.A. in Musicology (2008), and an M.A. in Information Studies (2011) from the University of Ottawa. She is currently completing her Ph.D. in musicology from Université Laval, where she is writing a dissertation on Canadian alternative country artist Corb Lund. She has contributed to *The Grove Dictionary of American Music*, and has published articles on the Dixie Chicks in *Popular Music* and *Music*, *Sound and the Moving Image*.